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BEDROOM FURNITURE.

MESSRS. KEELER & CO.'S ILLUSTRATIONS.

THE PERFECTION OF AMERICAN ART-FURNITURE DESIGNS
—SOME IDEAS FROM A PRACTICAL STANDPOINT.

BY FRANK T. ROBINSON.

OUR illustrations of bedroom furniture from the house of Keeler & Co., Boston, Mass., are interesting from an artistic point as well as from a practical view.

The drawings represent five pieces of the set, and it is named the "Eclectic Style."

This set is made entirely of Cuba mahogany, and finished "dead."

The washstand is made large and generous, after the English ideas, or after the expansive Boston tendencies.

In the upper portion olive tiles are set in the back and top, flush with the wood work. The moldings are in egg and dart carving, and the pilasters evenly plated.

All handles on the case work are of old brass, and the curtain is composed of Egyptian cloth, with a band of olive silk plush a shade darker than the curtain. All the drawers are lined with bird's-eye maple.

It will be noticed that the chiffonier is very simple and plain, the only sign of curve being in the glass brackets. The effect of this curve gives a balance to the whole that adds beauty to the construction and, consequently, pleasure of form to the eye.

Both the bedstead and bureau are in strict conformity of design with the other pieces, and, while there is no over-elaboration of decoration, the set presents a marvel of symmetrical forms, and they show an entirely original idea of construction.

Messrs. Keeler & Co., judging from all that has recently been exhibited and illustrated by them, seem to possess an idea of looking at the truths of nature and building around them. Their designers are conscious that the human figure, to be beautiful, must possess perfection of proportions; that a squatty figure is not a thing of beauty, or a long-limbed, gaunt body and cadaverous-faced person is not a wholesome pleasure to the eye.

With these ideas as a basis the designers study the common sense of their objects for construction. The pagans and Peruvians, and the men of the "bone age," as well as the Greeks, Etruscans, and the Japanese, knew well the elementary principles of the human form and its service in the use of constructing and decorating their potteries, furniture, metals and mural adornments. It may seem rather queer analogy to thus liken the modern designer to the earliest art workers, but Emerson supports the argument when he says "we of to-day are walking with the feet of the Antediluvians," meaning not as imitators, but as adapters of our ideas to their originality. These designers are too humanitarian in ideas to make use of any living thing to sit upon, preferring the head of a dog for the arm of the chair rather than a serpent's, and lions' claws for the feet rather than an eagle's. They feel that the bedstead would be carved and formed of the most peaceful lines and quite receptive in its nature; that the tall or short person may use the washstand, the mirror, or the drawer case with ease and in natural positions; that monstrosity of furniture forms are as objectional to the eye as in the human figure, and that decorative proprieties are as essential to construction as good breeding is to society. They possess the faculty of making the public "know something of art" as well as "knowing what they like." They know that the good housekeeper will not offend the guests with the smell of cabbage, and that their province is not to offend the eyes of the same guests with hideous shapes in furniture. Eyes are quite as sensitive as the nose, and are the windows through which the mind looks and the heart speaks.

"Designers must be reasonable," says Mr. George A. Keeler, "they should not offend any more than the musician, for the public, though not educated in art, possess an æsthetic feeling, and we must study their wants, yet we should not edu-

cate them to cheap imitations or unnatural or gross effects."

The rivalry of furniture making in this country is a noble one, and should be encouraged, and the promising signs of the day are that American art designers are fast advancing to that degree of perfection which shall soon give us a noted epoch in this specialty,

A GOTHIC shaped bracket furnished with a background of beveled mirror and having two shelves, is a novelty.

DELFT ware is becoming more popular every day.

THEATER LIGHTING.

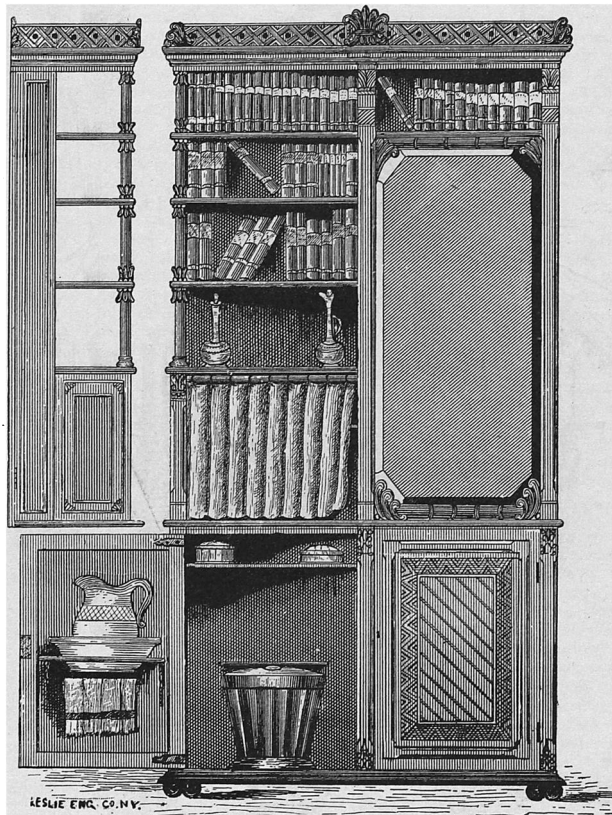
One of the most signal improvements in the Brooklyn Academy of Music, and one that will prolong eyesight in old habits of the place, is the removal of long rows of lights on the proscenium arch over the boxes, and along the gallery fronts. These lights were egregious nuisances, and their presence in corresponding positions in other theatres is an outrage on the audience. It should be well understood by this time (yet it

days, and as the only light in the apartment falls directly upon it, you seem to see Nana herself, in luxurious repose, unveiling her charms to the moon. A fallen flower and golden bracelet are touched by a mellow radiance that appears to fall through a window at the left. This is the effect one should have in a theatre. Hold, don't catch that up too quickly. I don't mean that we should have theatrical performers lying about the stage without the conventionality of even a Sandwich Islander's plug hat and pair of spurs. I mean, that is the kind of lighting that the ever-moving picture on the stage should have. Wagner was a philosopher and artist, as well as librettist and composer, and when King Louis of Bavaria gave him an opportunity to bring out his works in Baireuth, in a style such as no composer was ever before favored with, the lighting was a theme of general comment.

All the light was thrown on the stage and the auditorium was in relative darkness. There were no big gasoliers projecting from the proscenium to give light to the orchestra, but, as in Haydn's time, each musician had his lamp or candle at his desk, and a very pretty effect those studious little lights had down there, burning under their tin shades; an effect like that of glow-worms in a hedge. This plan of furnishing musicians with separate lights has been tried with excellent results in New York.

Too commonly the gas is up, full height, in front, when Manico and Leonora swap vows through the prison window, while on the stage it is lowered. You, therefore, look through the auditorium lights to see a night scene. Would Colonel Mapleson expect to see much of a cave by standing outside in broad daylight and peering into the darkness? Would he take a lamp to the window with him if he wanted to see the stars? In behalf of the people in America who still have eyes, we declare that reform is necessary in the lighting of our theatres. If we cannot urge this reform in any other way it can be effected by bestowing patronage only on theaters where eyesight is not imperiled by false lighting.

A NEW art, or rather process, has appeared. It is called endolithy. If time proves its value it may come to be one of the most important of decorative industries, since it can be made of use in the home, the hall, the church, the theater and the legislative chamber. This process consists in painting all the way through a block of marble by a process of driving or soaking in, so that a head or a flower painted on the surface of a block, and thoroughly sunk through the porous substance of the stone, will be repeated on as many slabs as you may choose to saw that block into. Experiment has shown that colors formed from metallic oxides will be absorbed by marble. They seem to sink in as if by force of gravity or "natural selection," and do not spread. Of course, the larger the quantity of paint and the longer the treatment will be the coloring and the deeper it will go. The full nature of this process is not yet disclosed, but it is known that oxide colors are transmitted vertically through the stone, and even through ivory, which is denser and finer grained than marble, by means of hot air. Color thus driven in seems to become incorporate with the substance of the stone itself, and to be imperishable. Green is said to be very soft and delicate, while ruby is deep, pure and rich. In many cases, as in the highest lights of flesh tints or the petals of certain flowers, the natural tint of the marble may be left to indicate white in the color scheme, just as paper is made to serve for the high lights of an aquarelle. Opportunities for using "endoliths" will readily suggest themselves. They can be employed as plaques upon the wall, as table tops, as screens, as tiles, as panels, as dados, as friezes, as fire-place ornaments, as altar fronts—in fact, wherever mosaics, tile and porcelain are now used for decorative purposes. Where two panels are desired, as on opposite sides of a fireplace, they can be made to pair symmetrically by displaying the obverse on one side and a reverse of the same design cut from the same slab, on the other. Except in the mechanical parts of the work, such as sawing assunder and driving in the color, this work is said to commend itself strongly to amateurs.



COMBINATION BUREAU, WASHSTAND, WARDROBE AND BOOKCASE, DESIGNED BY WILLIAM T. WAUGH.

isn't) that one should see a play under the same circumstances that he would read a book or look at a picture, namely: with the light on the thing he is looking at; not shining in his face. The Madison Square Theatre is an example of correct lighting; most other theatres present examples of a false system.

It is hurtful to the eyes to look at an object through light, and light should reflect from, not toward the spectator. Many an earnest actor and good singer has been discouraged at the apparent dullness of audiences that were simply having their eyes scorched out by gaslight, and could not properly see the play for visual weakness and weariness. I am reminded just now of a picture of Nana, by a Russian that was recently exhibited in Egyptian Hall, London, and is, I hear, coming to this country. The interest of this picture is doubled by a trick of lighting which centers attention entirely upon it, and does not allow of its distraction. You enter a dark room, so very dark that for a full minute you do not know whether you are alone or in company with a hundred.

Out of this darkness shines the picture, a carnal, though beautiful work, with flesh of remarkable softness and eyes of rare clearness and liquidity. This canvas is boxed in with maroon cloth, in the manner of panoramas in our boyhood